

DELUXE GUIDE IN LIVING COLOR TO

MAGNIFICENT

Hearst Castle

THE
CALIFORNIA
STATE
HISTORICAL
MONUMENT

LOCATED
ON SCENIC
HIGHWAY 1

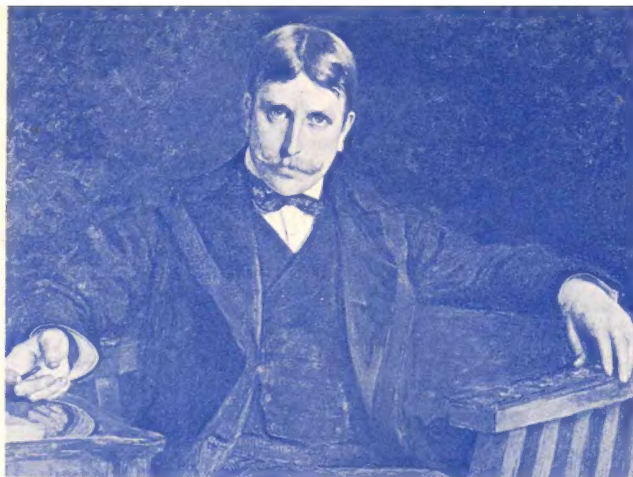
THE
CABRILLO
HIGHWAY
AT
SAN SIMEON,
CALIFORNIA

\$1.25



65 Photographs In Brilliant Color

A BRIEF HISTORY OF THE ENCHANTED HILL



When George Hearst, a Missouri mining engineer, purchased a 40,000 acre ranch bordering San Simeon Bay, he little dreamed that this was the beginning of what would one day become one of the major tourist attractions on the West Coast and one of the most fantastic private dwellings in the world.

The year was 1865 and 43-year-old George Hearst was a wealthy mining engineer intrigued by the beauty of the coastal lands and the possibility of mineral deposits in the Santa Lucia Mountains along the edge of the Pacific Ocean. His first purchase was a Spanish land grant known as the Piedra Blanca Rancho, and this became the name of the vast ranch he built up over the years. With the purchase of the Santa Rosa and San Simeon land grants and subsequent smaller acquisitions, the Piedra Blanca Rancho ultimately embraced some 275,000 acres with a coastline of more than 50 miles.

Discoveries and investments in the mines of Nevada's Comstock Lode, South Dakota's Homestake Mine, Montana's huge Anaconda and the Cerro de Pasco mine in Peru brought great wealth and influence to George Hearst. His political ambitions were realized when he was appointed U. S. Senator from California and elected to a second term. He was serving in this capacity when he died in 1891.

Through the years, George and his lovely wife, Phoebe Apperson Hearst, had spent many pleasant days at San Simeon. A fine old Victorian styled ranch house was built in the late 1800's and still stands today in a grove of trees at the foot of the Enchanted Hill.

Born in San Francisco in 1863, William Randolph Hearst was the only child of George and Phoebe. He often came for outings on the Piedra Blanca Rancho with groups of friends who visited the pleasant setting. Brightly colored tents were erected at the crest of a 1600 ft. mountain, which came to be called "Camp Hill" and the groups would camp out in grand style.

In later years, William Randolph Hearst and his wife, Millicent Wilson Hearst, were to bring their own five sons to this same spot and enjoy the magnificent views and balmy weather that "Camp Hill" offered. No doubt the pleasant memories built up over years of association with the area played a major part in a later decision to erect, on this same hill, the astonishing edifice that is referred to as Hearst Castle.

Following the death of Phoebe Apperson Hearst in 1919, William Randolph Hearst came into his full inheritance and, along with it, the possession of the Piedra Blanca Rancho. Ware-

houses in many cities bulged with the art treasures that Hearst had been collecting over the years, and in 1919, at the age of 56, he started construction on the buildings and grounds that were destined to become his favorite residence and one of the social and cultural centers of the western world.

The special talents of Miss Julia Morgan, noted Berkeley architect, were called upon to design a series of buildings and landscaped areas that would house a vast collection of the art that Hearst had collected and was still collecting. Whole rooms were designed to display antique ceilings, fireplaces, tapestries, doors and window frames. Heavy pieces of furniture, too large to pass through narrow corridors and doorways, were brought in before outer walls were sealed up.

In 1919, work commenced on Casa del Mar, facing the sea, the first of three guest houses to be constructed before the main residence was begun. By 1921, Casa del Monte, with a view of the Santa Lucias and Casa del Sol, facing the setting sun, were completed. They contained a total of 47 elaborate guest rooms furnished completely in antiques.

Work on La Casa Grande, the main residence, was started in 1922 and continued until 1947. Some areas remain unfinished today. A total of some 28 years were spent in constructing this fantastic home and showplace of fine art. There are, today, 100 rooms in the main building, including 38 bedrooms, 31 baths, 14 sitting rooms, 2 libraries, a theatre and an area that was meant to contain a complete bowling alley.

Visitors passing by on the highway below and looking up at the great buildings going up on the hilltop, began referring to the structure as "Hearst Castle", but to William Randolph Hearst, publisher, financier and above all, lover of great art, it would always remain "The Enchanted Hill", a shrine of beauty erected to the memory of his mother, Phoebe Apperson Hearst.

A visit to the Enchanted Hill is an experience that is unsurpassed by the other great dwellings built in a fabulous era when American tycoons were erecting imposing structures and importing art treasures found throughout the world. A walk through its grounds with terraced gardens, paths lined with camellia hedges, great banks of azaleas and rhododendron, more than 50 varieties of roses and the soft tinkling of water dripping from marble fountains, is a stroll through the epitome of beauty and grandeur. A great dream, never quite completed, The Enchanted Hill is, today, worthy of the praise that thousands of visitors have given it.



LA CUESTA ENCANTADA

Presented to the State of California by the Hearst Corporation and administered by the Division of Beaches and Parks under the supervision of the California Department of Parks and Recreation, the Hearst San Simeon State Historical Monument was opened to the public on June 2, 1958. This gift was made in accordance with the legacy left by William Randolph Hearst, who died August 13, 1951, at the age of 88 years.





SHRINE OF BEAUTY

Perched atop a 1600 ft. mountain overlooking the Pacific Ocean, The Enchanted Hill presents a picture of grandeur to visitors as they journey up the winding road that leads to the crest.



Remnants of the vast herds of exotic animals that once roamed freely through the world's largest private zoo, these zebras thrive on the sunny slopes leading up to the Hearst Monument.



Visitors to Hearst Monument are escorted up flights of marble steps leading to the upper terraces and the buildings set amidst spectacular gardens. The bas-relief is one of many carved in white Carrara marble. Brilliant poinsettias are silhouetted against neatly clipped eugenia hedges. An Italian terra cotta oil jar flanks the entrance.

Neptune Pool



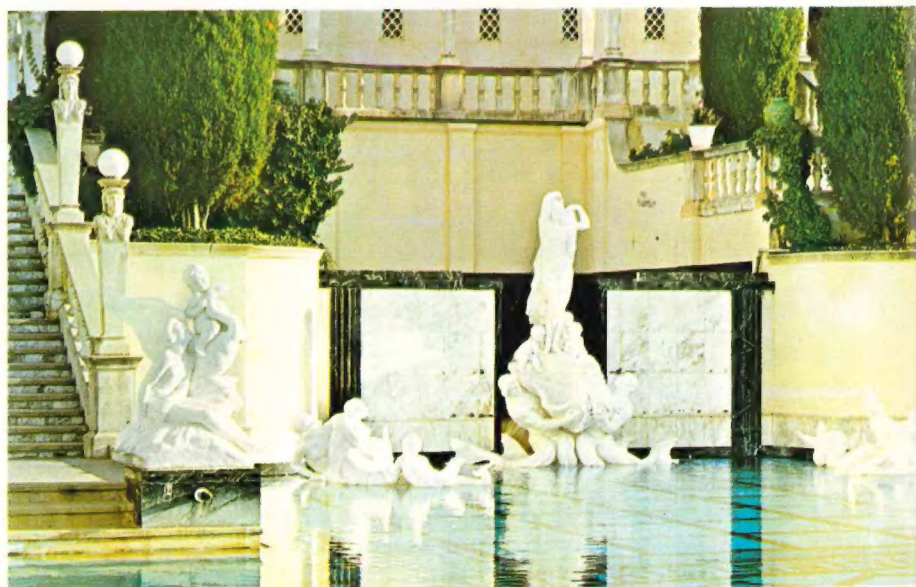
Stately Etruscan columns of the NEPTUNE POOL form a gleaming background for the NIKE OF BRESCIA, one of several fine copies of classical Greek and Roman statues. Weather and age have produced a fine green patina to the bronze figure.

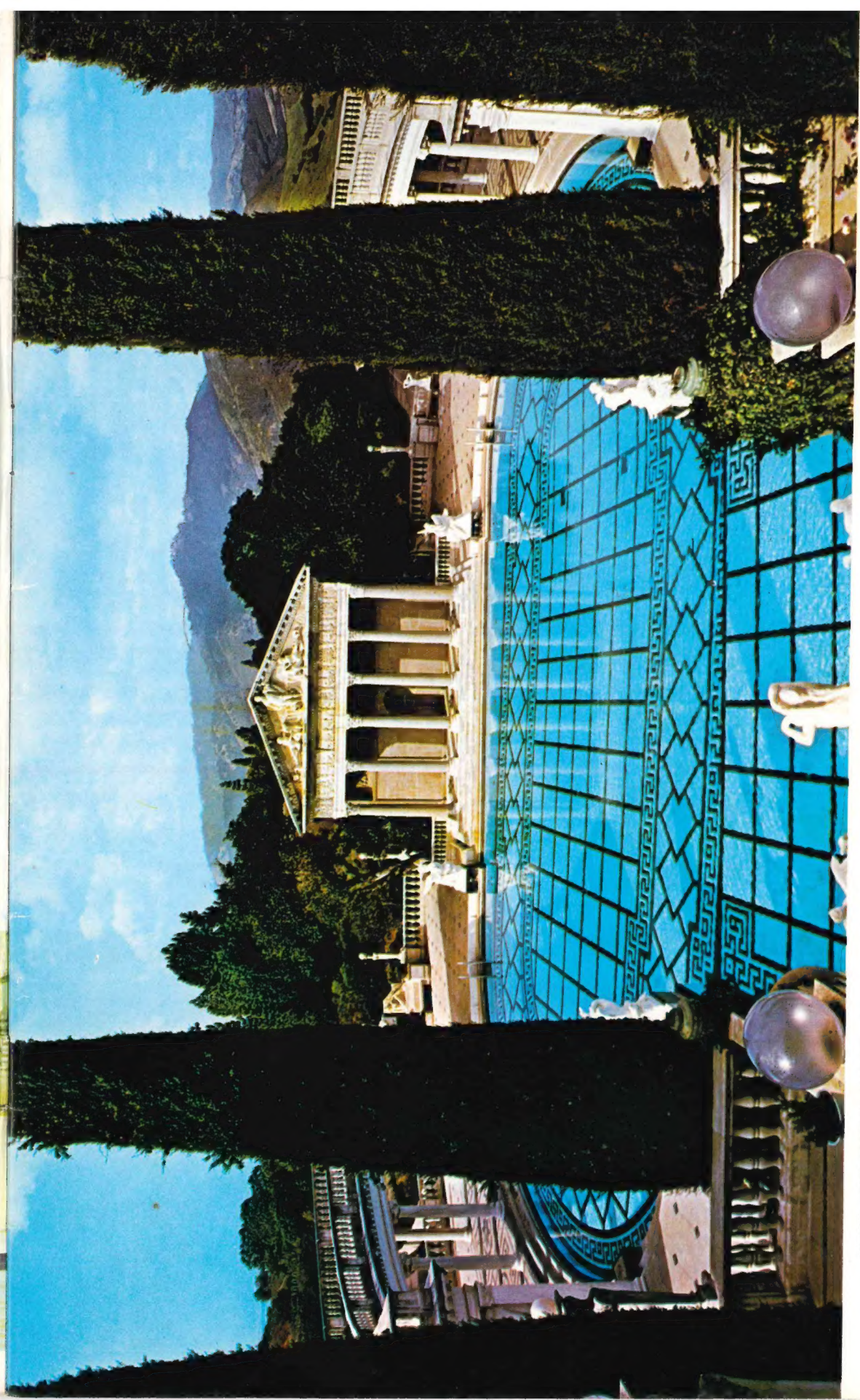


Crystal clear water from mountain springs reflects the images of white marble carvings at the edge of the Neptune Pool. Sunlight, reflecting from the marble floor of the pool, imparts a sapphire hue to the water.

THE BIRTH OF VENUS

According to the ancient legends, the Goddess of Love was born, fully grown, from the foam of the sea. Here, in an alcove of the Neptune Pool, VENUS stands on a sea shell, borne up by mermen. C. Cassou created this lovely grouping in Carrara marble in the 1930's.





THE NEPTUNE POOL gleams in sparkling sunlight atop The Enchanted Hill. 104 ft. long, and graduating in depth from 3½ ft. to nearly 10 ft., the pool is made entirely of marble and contains 345,000 gallons of mountain spring water. A modern heating plant kept the water heated to a comfort-

able temperature year 'round, and a mild climate made it a popular spot for guests. The Greco-Roman Temple facade is pre-Christian in origin and is made up of parts of several ancient structures, cleverly combined by the architect, Miss Julia Morgan.

Casa del Monte — Guest House



On the way to Casa del Monte, the VENUS OF CYRENE stands amid formal gardens of roses, azaleas and rhododendron. Casa del Sol is visible in the background.



CASA DEL MONTE
Constructed in 1920, this second guest house was often referred to as "B" House. It contains 4 bedrooms, 4 baths, a central sitting room and a foyer. In the left foreground, MERCURY RESTING, a modern copy by the Romanelli Brothers, of Florence, Italy.

A 17th Century four-poster located in CASA DEL MONTE. Originally used by William Randolph Hearst, it was moved from Casa del Mar to its present location.





CARDINAL
RICHELIEU
BED

Located in the third bedroom of CASA DEL MONTE, this beautiful old bed is carved in heavy planks of black walnut

from Lombardy, northern Italy. It represents one of the finest carvings at San Simeon and dates back to the 17th Century.

Casa del Sol — Guest House

Completed in 1921, this third guest house was named for its view of the setting sun, and contains 18 guest rooms on 3 levels. A copy of Donatello's DAVID tops the 17th Century Venetian fountain. Spanish and Florentine wrought iron graces doors and windows. An ancient Roman sarcophagus is displayed on the upper balcony.



Bedroom.
Carved eagle finials top
the 17th Century
Spanish bed.
MADONNA AND CHILD
was painted by Giovanni
Salvi in the 17th
Century.



Sitting room. Antique Spanish velvet hangings form a colorful background for 16th Century chests and a painting of Phillip of Spain.

The Ispahan carpet is typical of the many fine Persian carpets that cover tile and marble floors.

Casa del Mar — Guest House

Started in 1919, this was the first building constructed on the hill. It was the home occupied by the Hearst family until they could move into La Casa Grande in 1924. 18 guest rooms overlook the Pacific, with terraces and fountains cascading down the hillside.



Lavish dining room displays polished walnut table and Dante chairs against the dull gleam of gold leaf on door frames and statuary niche.

Bedroom. Rich colors of a Persian rug complement intricate embroideries of a cope hanging behind the beds.

Fireplaces were the principal source of heat with electric heaters to supplement.





THE GRACES

Created by Antonio Canova (1757-1822) for a Russian prince, the original is housed in the Hermitage Museum in Leningrad, Russia. This copy of the three daughters of Zeus, Joy, Brilliance and Bloom, was made by Boyer. The three lovely maidens were believed to represent all that was beautiful in Nature and that which was gracious and charming in Mankind.

Statues



"THE WRESTLERS"

Copy by the Romanelli Brothers of a classic Greek work. Carrara marble.

"CROUCHING VENUS"

17th Century copy by Di Barranti of a 3rd Century B.C. Greek statue. Known as the Venus of Vienna, the original is located in the Louvre.



"SEKHMET"

Oldest of the art objects on the hilltop, these lion-faced statues represent the Egyptian Goddess of War and date to the 18th Dynasty, nearly 3500 years ago.

The lustrous diorite carvings are set on a contemporary base of granite, and greeted guests as they arrived from the lower terraces.





LA CASA GRANDE, with its 100 rooms, crowns the crest of the hill in majestic grandeur. Hispano-moresque towers contain 36 carillon bells which sound their ponderous melodies over the coastal lowlands. White Utah limestone reflects the late afternoon sun as shadows fall across the marble fish pond.



"PYGMALION AND GALATEA" by Jean Leon Gerome (1824-1904). Other examples of this sculptor and painter's work are on display in the upper floors.



"ENCHANTE" was created by the American sculptor Frederick William MacMonnies in the late 1800's. Originally designed for the Boston Library.

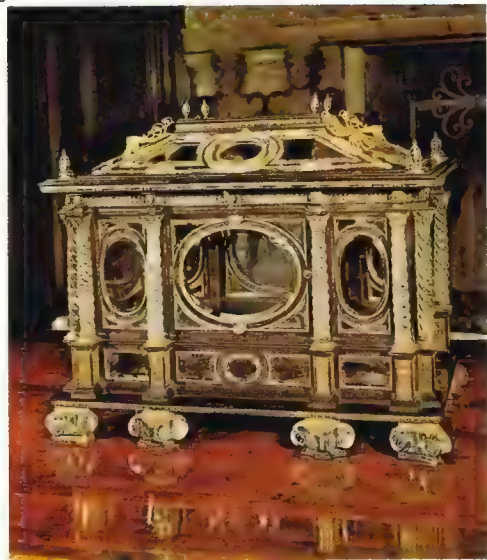


Ornate gilt columns of the Spanish Renaissance flank the main entrance into the ASSEMBLY ROOM, largest room in La Casa Grande. It was here that guests gathered each evening to meet their host and spend a social hour before entering the great dining hall.

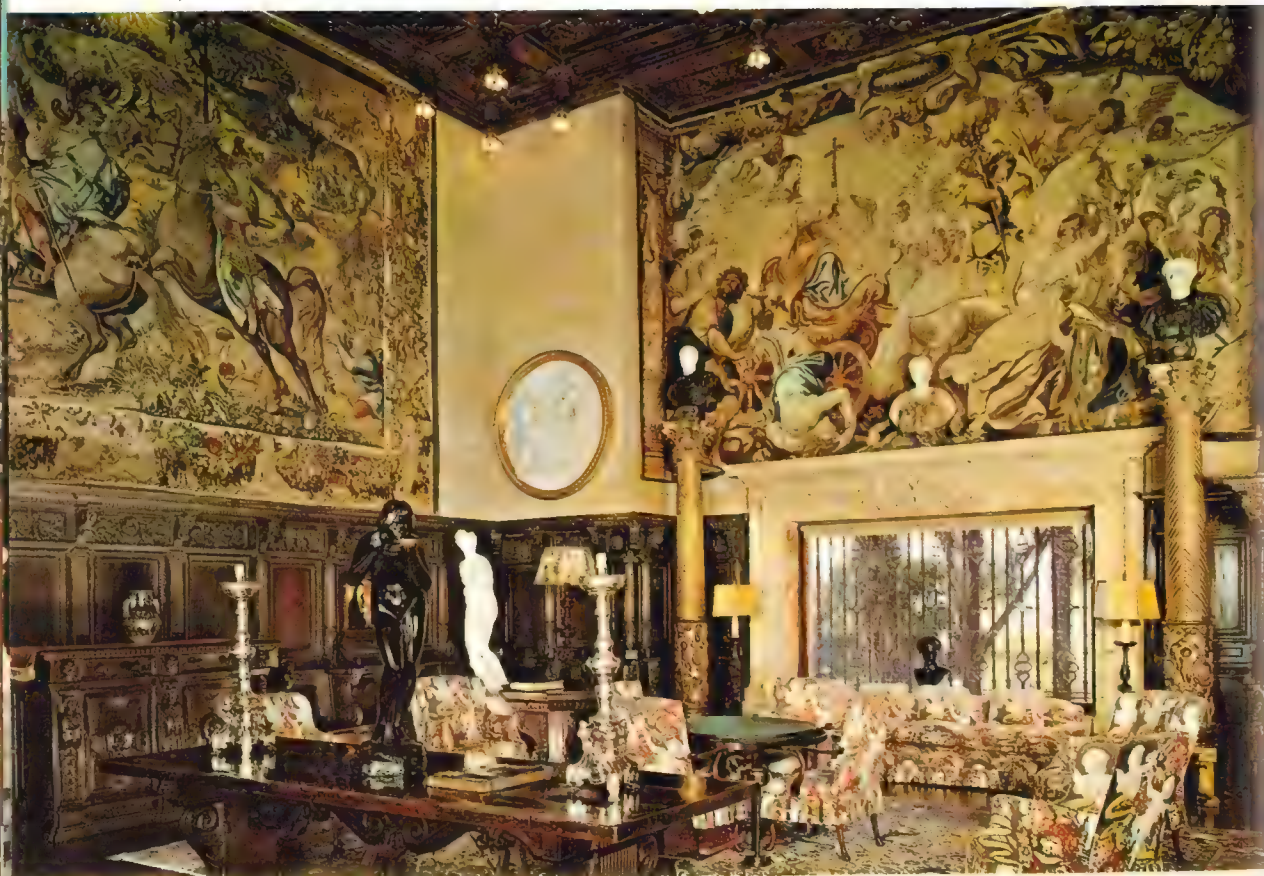
The Assembly Room




This lovely old silver lamp was created about 1900 by Tiffany's of New York, and belonged to Phoebe Apperson Hearst.



Exquisite jewel box combines polished rock crystal in a framework of ebony with gilt bronze fittings. 16th Cent. French.



17th Century Brussels tapestry attributed to Peter Paul Rubens hangs over the north window of the Assembly Room. The huge marble medallion, said to weigh one ton, is one of four by Albert Bertol Thorvaldsen (1770-1884). A beautiful Tabriz rug creates an intimate area for lively conversation and contrasts with the gleam of polished teak floors.

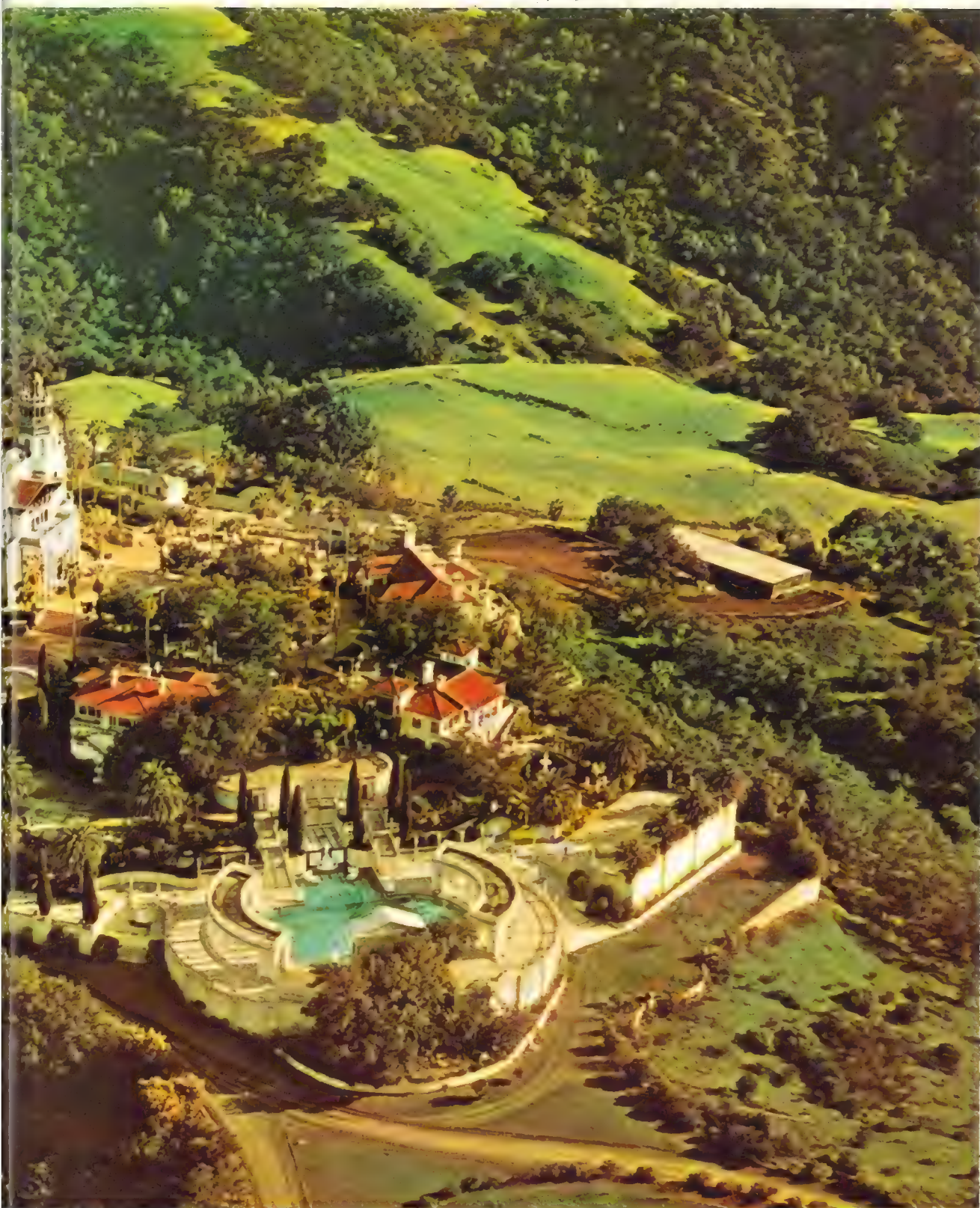


Glowing paintings in the style of Murillo flank a 16th Century French Renaissance fireplace, one of 38 antique fire mantels on the hilltop. The carved wooden ceiling was once a part of a 16th Century Italian palazzo. Below Flemish tapestries, 16th

Century choir stalls from Italian monasteries form an intricate wall panelling. Guests lounged in comfortable overstuffed furnishings of the 20th Century and enjoyed the atmosphere of the past while discussing present day affairs.



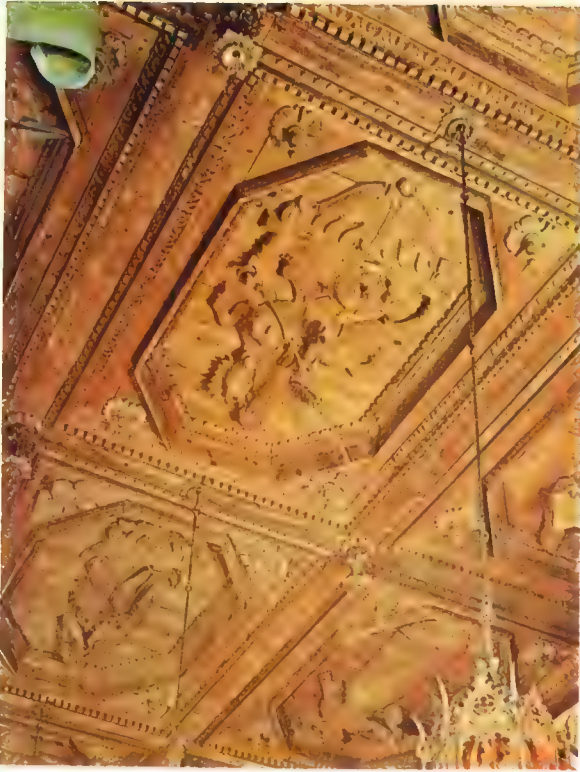
Aerial View of the Enchanted Hill



Surrounded by formal gardens, terraces and guests houses, La Casa Grande thrusts its twin towers into the sparkling air of the central California coast. In the Spring, green slopes are carpeted with wildflowers.

from the high clerestory windows.

The Refectory



This magnificent ceiling was carved for an Italian monastery in the 16th Century. This figure of St. George is one of the 13 saints carved on this ceiling and is the only one that is not over life-sized.



Exquisite examples of Spanish and French silver are reflected in the polished walnut of monastic dining tables. Folding Dante chairs rest on travertine floors, while 15th Century Spanish choir stalls give mute testimony to the rigors of monastic life. Gothic tapestries spill rich colors into a room that awes visitors with its magnificence.



A huge French Gothic fireplace provided heat for the great dining hall and dramatized the medieval setting. Colorful silk banners, representing the 17 wards of Siena, Italy, were once

used in the Palio della Contrade, a wild horse race that dates back to the 12th Century. Spanish lanterns supplement light from the high clerestory windows.



THE MORNING ROOM

This pleasant sitting room receives the morning sun, and it was customary for guests to take coffee here while waiting for breakfast. Great silver sanctuary lamps illuminate a 16th Century Spanish ceiling.



THE THEATRE

Typical of the lavish movie palaces of the late 1920's, the plush loge seats often held famous personalities viewing the first-run movies that were brought in for special showings. Silk damask hangings cover the walls.



THE GAME ROOM

Pool and billiard tables rest on travertine floors. A rare Gothic tapestry and antique Persian tiles add color to this comfortable room. The 16th Century Spanish ceiling displays scenes of bullfights and castles.

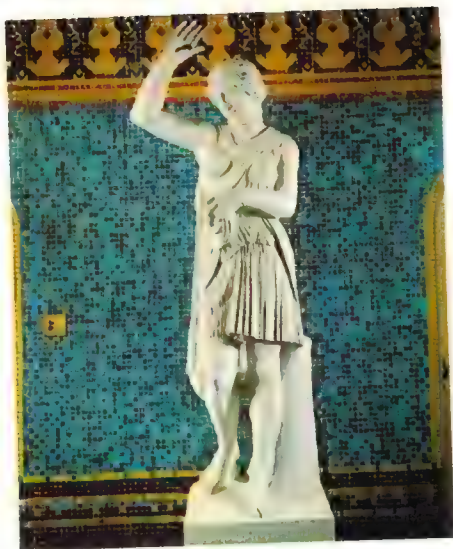


MILLE
FLEUR
TAPESTRY

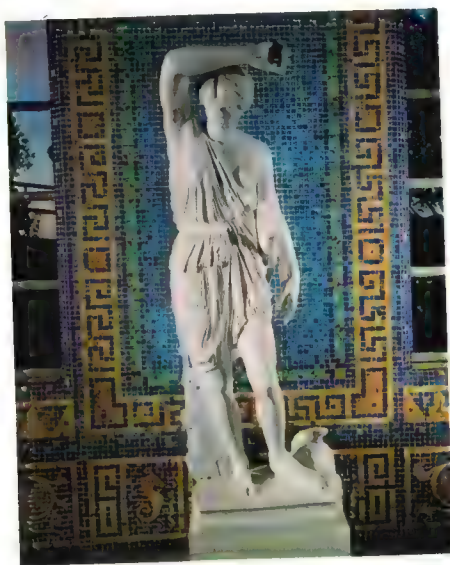
This rare old Gothic weaving is the oldest displayed at San Simeon. Partly restored, the oldest portions were woven around 1500. The mille fleur (thousand flower) design was an early

attempt to introduce depth in this scene of hunters chasing a great stag.

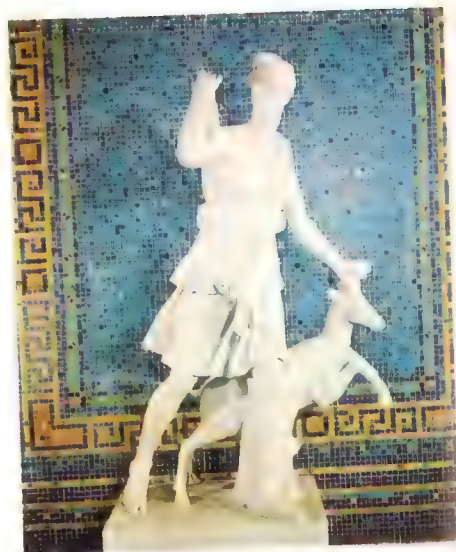
The Roman Pool



Though never finished on the exterior, the interior of the ROMAN POOL gleams with hand set mosaic tiles from Murano, Italy. A special team of tile-setters accompanied the shipment of the tiles to install the intricate designs. Some 3½ years were spent on the project, and it is said to have cost over one million dollars. Tennis courts were constructed on the roof of this building. Sparkling tiles were formed by fusing a layer of 18 carat gold between layers of glass. At night, alabaster lampshades on marble stands give the illusion of moonlight. 10 dressing rooms were located on each side of the building with twin gymnasiums at the rear. The diving platform projects over the entrance to the children's section, which averages 3½ feet in depth. The remainder of the pool is 10 feet deep, with marble ladders leading into the clear water. The pool was heated year 'round and the building was centrally heated by steam.



Close-ups of several of the Carrara marble statues displayed in tile-lined alcoves surrounding the ROMAN POOL. These are contemporary copies of classic Roman and Greek statues. At the left are shown two Amazon figures (legendary female warriors) and DIANA AND THE STAG. Note the intricate designs that cover the alcove walls. These beautiful glass tiles were hand set by craftsmen from Murano, Italy. The tiles average one inch in size and there are 144 tiles to the square foot. It is said that the colors were suggested by the Byzantine mosaics found in the mausoleum of the Roman Empress Galla Placidia in Ravenna, Italy.





The della Robbia Room



Exquisite examples of glazed terra cotta work from the famous della Robbia workshops in Florence, Italy, lend their name to this room in La Casa Grande. The painting of *THE IMMACULATE CONCEPTION* is attributed to Murillo.

The Doge's Suite



The opulence of a Venetian palace is shown in the decor of the **NORTH DOGE'S BEDROOM**. An outstanding stucco bas-relief by Agostino di Duccio (1418-1481) hangs over the elaborate Italian fireplace. 16th Century Italian bambocci cabinets stand in corners.

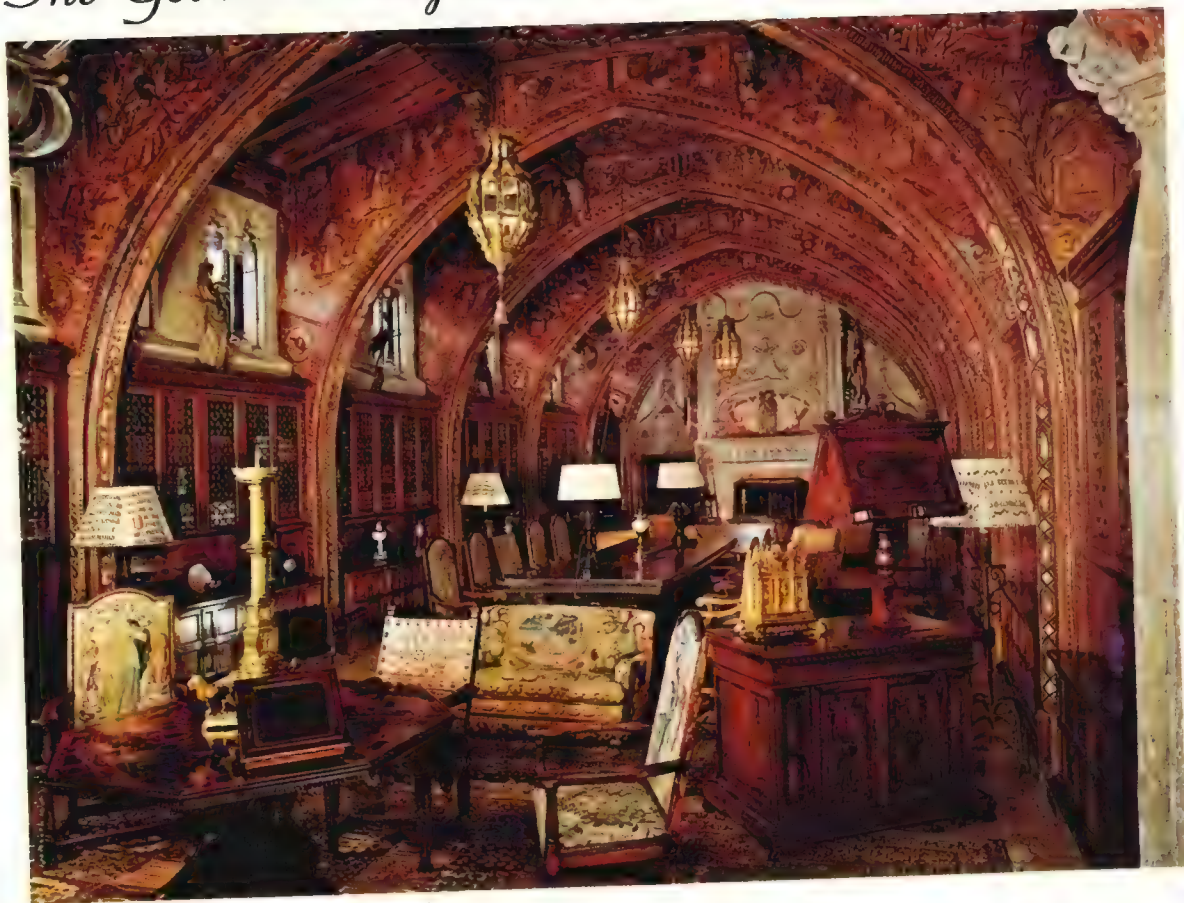
THE
MAIN
LIBRARY

Many of the 5,261 volumes displayed in carved cabinets are first editions and rare books prized by collectors. Below the 16th Century Hispano-moresque ceiling, one of the world's

great collections of Greek Pottery rests in the quiet surroundings. These date from the 8th Century B.C. to the 2nd Century B.C. The huge Meshed carpet is the largest at The Enchanted Hill.



The Gothic Study and Suite



It was in the magnificent room shown above that William Randolph Hearst spent much of his time while in residence at The Enchanted Hill. The GOTHIC STUDY was often the scene of important conferences, and it was from here that Mr. Hearst directed his vast business enterprises. A great feeling of warmth and charm pervades the room with soft colors of a Spanish ceiling blending with the binding of rare books. A towering Gothic fireplace dominates the far end of the room. The barrel-vaulted ceiling of the GOTHIC SITTING ROOM at the end of the suite is unique in the collection, giving a medieval atmosphere of the central sitting room extending through the bedrooms which flank it. Mr. and Mrs. Hearst occupied this suite, and special guests were invited to visit this area.



Paintings



MADONNA AND CHILD was painted by Giovanni Battista Salvi, Italian painter of the 17th Century. Displayed in Casa del Sol.



The fine retablo or altar piece shown above was painted in Spain in the early 15th Century. It hangs on the South wall of the Morning Room.

ENTHRONED MADONNA AND CHILD, (at left) was painted in the Lombardian School in the 15th Century. It is flanked by Gothic statues of St. Barbara and two Spanish chasubles showing the fine embroideries of the 16th Century.

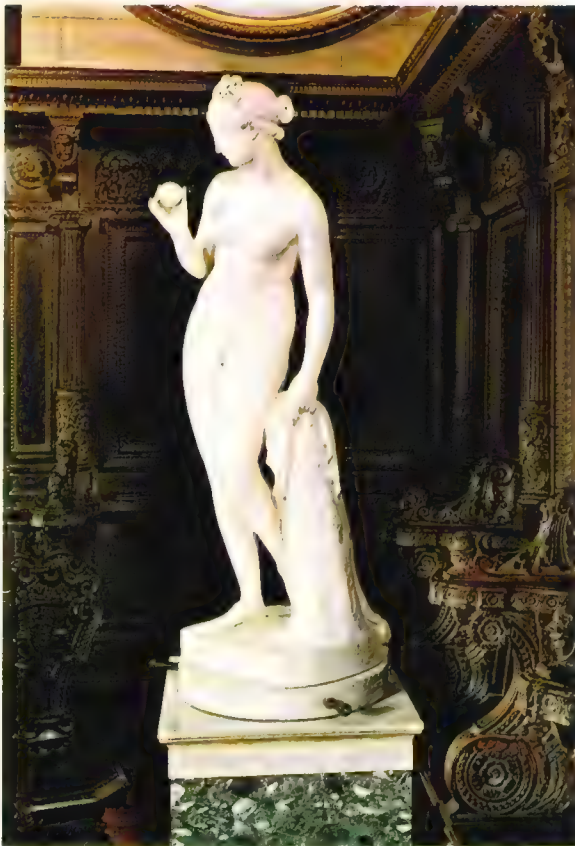
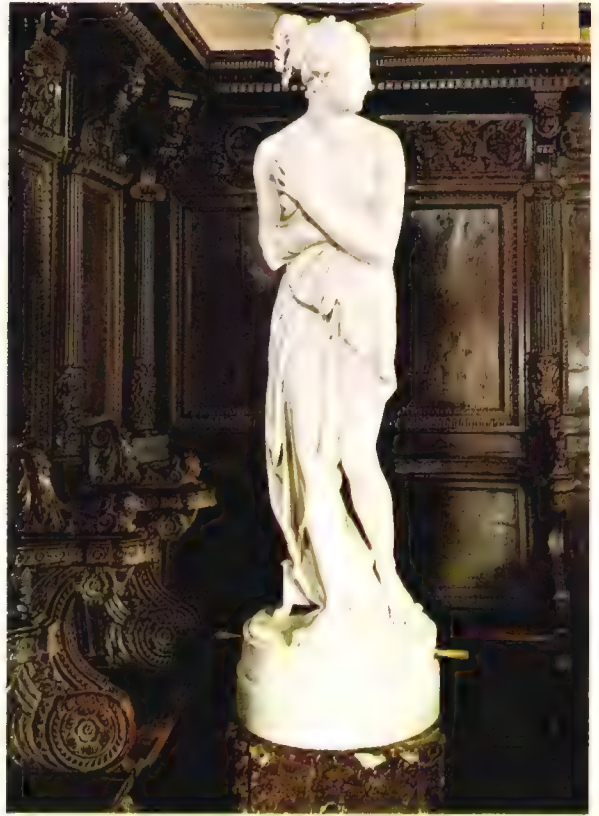


CELESTIAL BEDROOM

One of the twin tower bedrooms that were reserved for important guests that included President and Mrs. Calvin Coolidge, Winston Churchill and Arthur Brisbane. A commanding view of the coastline is softened by arabesque work in the arched windows. The NORTH TOWER BEDROOM displays a magnificent walnut bed and fine carving of St. John.

Statues in Assembly Room

This beautiful Carrara marble statue stands in the northwest corner of the Assembly Room of La Casa Grande. Known as **THE VENUS OF CANOVA**, this may be the original, since Canova is known to have made several statues of this nature. The Goddess of Love was called Aphrodite by the Greeks, and Venus by the Romans.



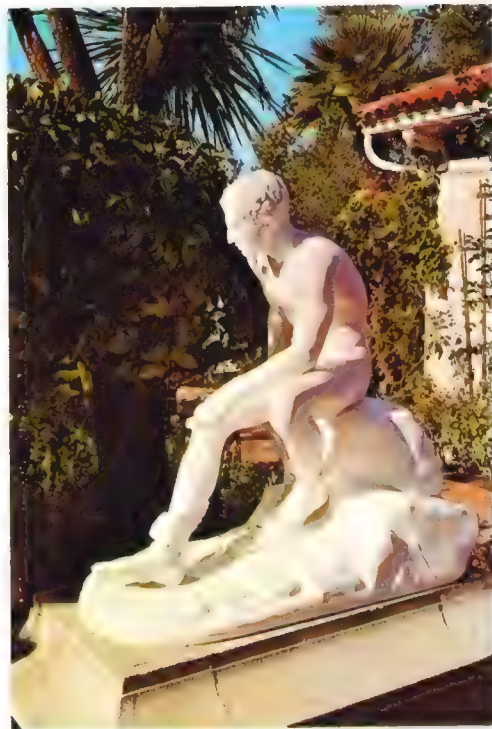
Standing in the southwest corner of the Assembly Room, **VENUS TRIUMPHANT** is an original Carrara marble by Albert Bertol Thorvaldsen. According to mythology, Paris, a young mortal, was chosen to judge between Juno, Minerva and Venus to select the most beautiful. In the statue shown, Venus holds the golden apple in token of her triumph.

Statues in the Garden



**MERCURY
RESTING**
is a copy of
classic sculpture
of Hellenic Greece.
Carrara marble by
the Romanelli
Brothers of
Florence, Italy.

VENUS OF CYRENE, a copy in Carrara marble of a classic Greek statue. The original fragmented Venus was found at Cyrene, Africa, in 1913. This original is presently exhibited in the Museo delle Terme in Rome, Italy. It is believed that the original was found on the site of an ancient Roman bath in an area that still presents evidence of the Roman culture.



EUROPA is a
contemporary
carving by
Fritz Behm of
Munich,
Germany.
Formal garden
present a
colorful setting

Neptune Pool



Etruscan colonnades frame the ends of the pool. Twin towers of La Casa Grande thrust up behind luxuriant gardens of the upper terraces. Lights brought the area to brilliant life when guests were being entertained.

Neptune, God of the Sea, surveys the pool area from the marble entablature of the Pre-Christian temple facade. He is flanked by Nereids, or Sea Nymphs, riding mythical sea monsters across the honeysuckle design of the frieze.



Majestic mountain vistas loom up behind temple and colonnaded areas of the Neptune Pool.

This setting was used for scenes photographed in the filming of the movie "Spartacus" in 1959. For the filming, modern light globes were covered with basketwork and vines and flowers were twined about the twin-faced statues supporting them.



THE
NEPTUNE
POOL

Sweeping steps lead up from the edge of the marble pool to a bath house containing 17 dressing rooms, complete with individual stall showers, full-length mirrors and vanities. Racks of bathing attire were kept in readiness for those who were eager to sample the cool depths of the pool.

ART TREASURES AT HEARST MONUMENT

William Randolph Hearst collected in 504 categories of art and became one of the best known clients of art dealers throughout the world. According to prominent dealers of the time, in 1932 Mr. Hearst was purchasing about one-fourth of the art on sale in the world's markets.

In general, most of the art treasures displayed at San Simeon are Mediterranean in origin, coming from Spain, Italy and France. Examples of art range from the pre-Christian art, as shown in the outstanding collection of Greek Pottery in the Main Library to the beautifully sculptured glass accomplished by Renee Lalique in the 1920's. The bulk of the collections at San Simeon embrace the Gothic and Renaissance periods.

The Enchanted Hill contains an outstanding collection of Christian Church art which was prevalent throughout the Byzantine, Romanesque, Gothic and Renaissance periods of history when the Church was the center of daily life, and the Popes and Cardinals were the patrons of the arts. Most of the art produced in those periods was destined to be housed in the great cathedrals and was, of necessity, religious in its nature.

Seldom do we have the opportunity to stand in one room and compare the rigid and stylized forms of the Byzantine style with the exuberance of an intricately carved chest out of the French Renaissance. As one foreign museum expert put it, The Enchanted Hill represents a higher concentration of fine works of art in one given place than any other private dwelling in the world.

RULES AND REGULATIONS FOR VISITORS

(Subject to change)

Hearst Monument is located on Highway #1, approximately 94 winding miles south of Monterey, and 42 miles north of San Luis Obispo. Visitors park their cars at the Visitor Center parking lot and are transported by bus to the Castle on the Hilltop.

Except for Thanksgiving and Christmas Days, tours are conducted 7 days a week all year. Minimum tour hours are from 8:30 a.m. to 3:00 p.m. with tours leaving at least every half hour. Ticket Office opens at 7:45 a.m.

Admission Fees	Adults	Children 6-12
Tour 1 — This guided tour is suggested for the first visit and includes gardens, pools, guest house and main floor of Castle.	3.00	1.50
Tour 2 — Guided tour thru upper floors of Castle only.	4.00	2.00
Tour 3 — Self-guided tour thru North Guest Wing, using recorded messages. This tour does not operate during week days from mid-October to mid-May.	3.00	1.50

Personal checks are not accepted at the Monument. Reservations are recommended for weekends, holidays and during summer months. Reservations cannot be made by telephone. Reservations may be made by writing to the Hearst Reservation Office, P.O. Box 2390, Sacramento, Cal. 95811, at least 10 days but not more than 60 days in advance, and remittance should accompany the request. Tickets will be mailed to you. Uncommitted reserved tickets are available at the Monument Ticket Office on one-day prior basis.

First-come, first-served tours are available but there is no assurance of admittance without reservations. Tour time for Tour 1 and 2 is 1 hour and 45 minutes. Tour 3 usually takes about 2¼ hours.

Contact your local travel agent or Chamber of Commerce for information relative to motel accommodations near the Monument. There are restaurants and campgrounds within driving distance from the Monument, as well as a Snack Bar and Souvenir Shop at the Monument Visitor Center.

ACKNOWLEDGEMENTS

The publishers express their grateful appreciation to the State of California, the California Department of Parks and Recreation, the California Division of Beaches and Parks, and to the staff and employees of the Hearst San Simeon State Historical Monument, without whose co-operation the publication of this book would not have been possible.



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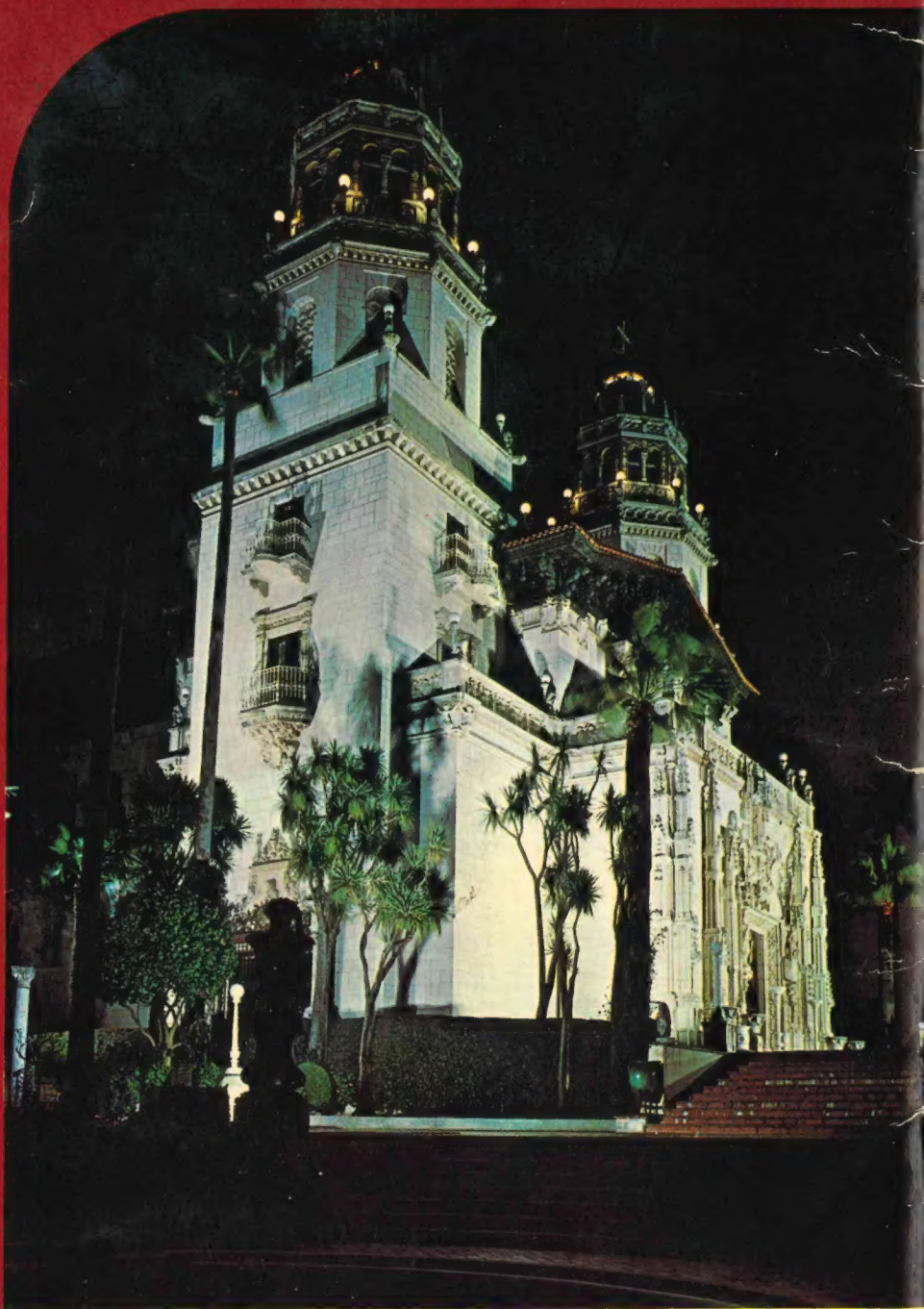
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